

## Art History and Education

The total number of participants in all aspects of our educational program for 1982 was 143,249--an increase over 1981 of 5,988. This success was due primarily to the increasing interest in our public programs.

### Young People's Programs

Enrollment in self-guided and staff-conducted classes during 1982 totaled 40,783--a small decrease from the 1981 total of 42,435 (the number given in the 1981 report was incorrect). This decrease does not correctly reflect the trend in school busing because the Cleveland Public Schools--through the energies of Robert Woide, Directing Supervisor of Fine Arts--sent an unusually large number of students, doubling their attendance of 1981.

Although there is a marked decrease in school group attendance, the increase in out of school programs is noticeable, not only at this institution but at others in University Circle. If this increase does reflect a concern on the part of parents for their children's cultural needs, we hope this concern will soon be reflected by school boards allocating more funds for trips to the art museum and other University Circle institutions.

The University Circle Project operated smoothly throughout the year. Fifteen classes from Cleveland schools made five consecutive visits each for an hour-and-a-half studio/gallery class for the 1981-82 school year. Beginning in October for the 1982-83 school year we increased the program to include seventeen Cleveland schools, representing twenty-three classes (these are classes numbering approximately thirty to thirty-five students and are broken down into smaller classes of fifteen to sixteen each). This was accomplished by reducing the visits to three consecutive trips. This change in the structuring has received very good response from the Cleveland teachers and The Cleveland Museum of Art staff for it allows 740 students to participate in this unique program.

The project was funded by the Museum with transportation and administration provided by the University Circle Center for Community Programs.

Under the supervision of Susan Kaesgen, Young People's Classes (Saturday and Summer) seem to be growing in a number of ways; a twenty-five percent increase in enrollment for the year has necessitated additional staff and additional sections of classes. Our total enrollment for the year was 2555 with teachers and assistants numbering nearly fifty during the summer when the enrollment exceeded one thousand. With the additional students came added responsibilities; a need to gently and consistently maintain order in the galleries while still delighting students, reinforcing their respect for the collection.

We were able to be successful in part by shifting many classes to afternoon sections so that the two class periods became almost equal in numbers of students. Our seasoned staff is ably augmented by teachers who have all spent at least one session here teaching as assistants, regardless of their teaching experience before coming to the Museum, resulting in a quality of teaching that is one of our outstanding assets and is probably the main factor in creating our increase in enrollment.

We were successful particularly in increasing our enrollment of older students by about two hundred percent. During the summer we lured them with a Clay, Culture and Creativity workshop. We also found that teens particularly responded when we offered drawing classes: Your Fabulous Face, Drawing in the Galleries, and Perspective Period were well attended variations on that theme. Teaching for this age especially needs to be as close to inspired as possible, and I think our staff qualifies. Particularly innovative and imaginative, Andrea Harchar is representative of our staff. A certified art teacher with public school experience and a three year veteran of our program, she designed a new curriculum for a class called Image Workshop for Parent and Child (ages 9-11).

Beginning with one small section and now overflowing both morning and afternoon sections, Image Workshop is fast becoming as much of a traditional feature as Mini-Masters. Both parents and children are able to stretch their vision of the collection by using rudimentary photography techniques such as constructing pinhole cameras and photo printing.

Particular credit must be given to Mary Wirtz, Arthur Cipollo, and Fred Vollman, none of whom so much as flinch in the face of our vast numbers of students, teachers, and parents to whom they are invariably professional, caring, and supportive. It is clearly a rewarding experience to see so much creativity and excitement generated by the combination of fascinated youngsters, empathetic teachers, and the collection of The Cleveland Museum of Art.

Enrollment for the spring term totaled 665 with 103 scholarship awards. The summer enrollment totaled 1089; 192 scholarships were granted. In the fall 801 students enrolled and 157 scholarships were given.

Special exhibitions provided themes for several classes. In the spring, Eastern Gate/Western World was based on material in the Visions of Landscape: East and West. During the summer, Cityscape and Nooks and Crannies related to the Marcel Breuer: Furniture and Interiors exhibition and Clay, Culture, and Creativity was based on The World of Ceramics: Masterpieces from The Cleveland Museum of Art. In the fall, Line Find, Expression in Art, and Drawing in the Galleries related to the exhibitions Dürer to Cézanne: Northern European Drawings from the Ashmolean Museum and A Century of Modern Drawing: 1881-1981.

#### High School Programs

Twenty-three students continued the second semester of Advanced Placement Art History. Second semester lectures covered the Renaissance to Contemporary art. Recitations in the Museum galleries were supplemented by visits to the following special exhibitions: Henri Cartier-Bresson: Photographer; Mirror with a Memory; and Visions of Landscape: East and West. In addition, the

students met with Jane Glaubinger, Assistant Curator of the Department of Prints and Drawings, who spoke to them about the history of printmaking and the care of works on paper.

As in previous years the students went on an all-day field trip. This trip, to the Allen Memorial Art Museum in Oberlin, took place on Saturday, May 1, 1982.

Fifteen students took the national Advanced Placement Art History exam at the Museum. Approximately 67% of those taking the exam received 4s and 5s. Ninety-four percent qualified for college credit with scores of 3 or better.

Katherine Solender, instructor of the Advanced Placement course, was invited to serve as a Reader of the 1982 Art History Examinations at the Educational Testing Service Essay Reading held at Rider College, Lawrenceville, New Jersey, from June 12-17, 1982.

Application flyers for the 1982/83 class were mailed in late March to seventy-three public, private, and parochial schools in the Greater Cleveland area. Two-hundred-thirty-nine teachers of English, art, history, foreign languages, and humanities were contacted. Forty students were accepted. Two students requested scholarship aid to cover the cost of taking the course and some or all of the required textbooks. Thirty-one students actually began the AP Art History course (the ninth year of the Program).

During the fall term, lectures covered material from Ancient Egypt to the Early Renaissance. The regular lectures and gallery recitation sessions were supplemented by an audio-visual tape on Egyptian archeology, a visit to the Museum's painting conservation laboratory, and lectures in the following exhibitions: A Century of Modern Drawing (Katherine Solender), Paul Travis, Africa 1927-1928 (Ann Boger) and Dürer to Cézanne: Northern European Drawings from the Ashmolean Museum (Katherine Solender).

Independent Study Projects

From May 25-June 11, Chung-ki Park, a senior at Shaker Heights High School, worked on an Independent Study Project under the supervision of Katherine Solender and Marjorie Williams. He observed the activities of the Education Department, following staff instructors in the galleries and studied the collection on his own, primarily in the Oriental galleries. He also completed a paper on Renaissance art. An evaluation was returned to the student's high school advisor.

A ten-week internship in the Department of Art History and Education was offered during the summer of 1982. Katherine Solender, John Moore, and James Birch reviewed the application materials submitted by four candidates. Two of the applicants were college seniors (from Duke University, Durham, North Carolina, and Washington University, St. Louis, Missouri) and two were graduate students (from the University of Wisconsin, Madison, and Virginia Commonwealth University, Richmond). All the candidates were asked to provide the following: a transcript, a resume of previous job experience, two letters of reference from professors, and a "statement of purpose" outlining goals and objectives and how an internship in art museum education might help them to be achieved. An interview was also required.

In late April, Alisa Luxenberg of Duke University and Lisa J. Fernandez of Virginia Commonwealth University were selected for the internship. Miss Luxenberg began working in the Education Department on June 1, under the supervision of Katherine Solender. The main focus of her activities within the Department was the selection of objects and preparation of text for a slide packet on mythology for the Department's Teacher Resource Center. She chose twelve objects in the CMA collection which have themes from classical mythology and wrote a brief discussion of each, including a synopsis of the myth depicted and a visual analysis of the object. The text was edited by Katherine Solender.

During her internship Miss Luxenberg further assisted the Teacher Resource Center by organizing the artist information files. She also observed the summer activities of the Education Department and visited other Museum departments as well. Her internship was completed on August 13.

Miss Fernandez began working in the Extensions Division on June 1. Under the supervision of Andrew Chakalis she completed a ten-week project based on the Extensions Division's Pre-Columbian collection. She helped select examples of pottery for possible exhibition and did the research necessary for the preparation of descriptive label copy. She also helped prepare maps and time legends to go along with the objects.

Joint Program with Case Western Reserve University Art Department

Courses given by members of the curatorial staff:

Spring Semester

ARTH 101 Introduction to the History of Art: Antiquity to the Renaissance--

Jenifer Neils

ARTH 102 Introduction to the History of Art: Renaissance to the Present--

Hilliard T. Goldfarb

ARTH 227 Ancient Cities and Sanctuaries--Jenifer Neils

ARTH 261 Introduction to Seventeenth-Century Painting and Sculpture: Art

in the Age of Bernini--Hilliard T. Goldfarb

ARTH 392 Problems in Twentieth-Century Painting: Cubism--Edward B. Henning

Fall Semester

ARTH 102 Introduction to the History of Art: Renaissance to the Present--

Hilliard T. Goldfarb

ARTH 226 Introduction to Greek and Roman Art--Jenifer Neils

The Teacher Resource Center

The new Teacher Resource Center under the coordination of Penelope D. Buchanan was created to extend the Department's services to teachers. It opened in September 1982--a year after planning had started. In response to needs expressed in answers to a survey questionnaire sent to area teachers in December 1981, Springboards: a Teacher's Workshop was held on April 21, 1982 and repeated on April 28. Ten workshops, including gallery talks, studio experiences, and tours of the Extensions Division were offered each time. A total enrollment of two hundred and forty teachers attended either one or both sessions. Participants were invited to become members of an Advisory Council for the Teacher Resource Center and forty-seven teachers representing preschool through high school classes in the Greater Cleveland area accepted.

The Advisory Council met with Education Department staff in May 1982 to plan the fall workshop series and again in September to plan for the winter and spring activities. It will meet in May 1983 to evaluate the program to date. The excellent ideas and enthusiastic support provided by the Advisory Council have been essential elements in building a successful program.

The Teacher Resource Center program offers Workshop Wednesdays held once a month during the academic year, Browsing Wednesdays held once or twice a month, slide packets about the collection for teachers to purchase or to borrow, a rapidly growing reference library on the arts and education, and a monthly Newsletter.

On Workshop Wednesdays, four or five sessions, either gallery or gallery/studio experiences or in the Extensions Division, led by Museum instructors are held from 4:30 to 6:00 pm. Refreshments are on hand at 3:30 pm and lively teacher interaction takes place at that time. Attendance since September has ranged from sixty-five to ninety-three at each workshop.

On Browsing Wednesdays, teachers come to the upper Education offices for activities which may include viewing slide tapes, examining books and slide packets, talking with individual staff members, and enjoying informal gallery talks or studio experiences.

Six slide packets have been developed using booklets about the collection already in print combined with a companion set of twenty slides. Teachers are able to purchase the packets (\$7.00 or \$8.00) or borrow them from the Teacher Resource Center Library. Three more slide packets, one based on the exhibition *Reflections of Reality in Japanese Art*, will be ready in March 1983. The Teacher Resource Center plans to produce two packets a year, gradually covering all areas of the collection as well as introducing elements of art such as line, shape, and color.

The Newsletter will be published six times during the academic year from September 1982 to April 1983. It focuses on various ideas and issues and describes upcoming activities. Teachers are encouraged to submit articles. The Newsletter committee consists of teachers from the Advisory Council and Museum staff.

The Teacher Resource Center also organized, at the request of a group of high school teachers from East Cleveland, three in-service days specifically in the areas of American art and literature, and imagery in both writing and the visual arts. It is hoped that more programs of this nature will develop.

Response to the new program has been enthusiastic. Teachers come on their own time to find answers to their own special needs. In 1982 the Teacher Resource Center served teachers from thirty-four public school districts, thirteen nonpublic schools and boards of education, and five local colleges and universities. Every effort will be made to continue building a strong, responsive program.

Continuing Education

Attendance in adult lecture series dropped back to normal levels after the record high of 1981, which, as was noted last year, was due to the great interest in courses given in conjunction with the exhibition Eight Dynasties of Chinese Painting. In 1982 we offered sixteen courses (in comparison with twenty-one in 1981) for a total of eighty-eight sessions (126 sessions in 1981) yielding a total attendance of 4,538 in 1982, a decline from 5,291 for 1981. On a session-per-session basis, however, the 1982 attendance figures compare favorably with 1981. Art and the Jewish Tradition, taught by Helen Borowitz, recorded the highest enrollment in a lecture series in 1982. This result was contrary to the general trend noted last year of exhibition-related courses bringing in the largest audiences.

Films on Art and Artists

Shown throughout the year, the series of art films entitled In the Dark About Art covered a variety of topics. Scheduled in conjunction with exhibitions were series on ceramics, drawing, and papermaking. Other topics included crafts, women artists, cities in the ancient world, Renaissance architecture, and cities in China. In 1982 the attendance at 108 art films was 5,467.

Club Groups

Programs were designed to meet the interests of various club groups, and also to familiarize them with the special exhibitions and the permanent collection. Three women's clubs with a long-standing association with the Department totaled thirty-two sessions for their members at the Museum. The staff continued their informal gallery talks for the Junior Council Executive Committee.

Wednesday Evening Festivals

For the ninth consecutive year the Wednesday Evening Festivals, a series of cultural and social events for the public, was offered in July under the

supervision of Helen Borowitz with the assistance of Bernice Spink and in cooperation with the Department of Musical Arts. Again the Festivals drew a large and appreciative audience.

The music programs included concerts by the L'Etoile ensemble chamber group; pianist Tsvetan Constantinoff; violinist Joshua Bell, accompanied by Karel Paukert; and Roop Verma on the sitar and K. Paramjyoti on the tabla. Attendance for the concerts ranged from 410 to 543.

The lecture series presented in support of the two ceramic exhibitions on view in July were: The World of Ceramics: Styles and Revivals by Jenifer Neils; French Eighteenth-Century Ceramics by Henry Hawley; The Porcelain Connection: East and West by Marjorie Williams; and Pots and Panegyrics: From Keats's Grecian Urn to James's Golden Bowl by Helen Borowitz. The lecture audiences ranged from 93 to 135, a slight increase over the previous year. Studio workshops on Bauhaus Studies, The World of Ceramics, African Sculpture, and The Cubist's View were offered at the same time.

The art films drew large audiences and were shown twice, at 5:30 and 7:00 pm. The three films on ceramics, Pots Before Words, Pots with Pictures, and Pots in Perfect Form were followed by Rembrandt: The Self-Portraits. Attendance ranged from 179 to 227. The feature film programs in the auditorium were part of a series of distinguished British and French films from the mid-1930s to the mid-1960s and included The Thirty-Nine Steps, The Wrong Box, On Approval, and Blithe Spirit. Attendance at the films was higher than last year, ranging from 456 to 690.

In 1981, 1103 dinners were served. Attendance at other events was as follows: lectures 411; recitals 1661; workshops 146; art films 1507; and feature films 1966. In 1982, 1325 box suppers were served. Attendance at other events was as follows: lectures 468; recitals 1947; workshops 150; art films 793; and feature films 2377. Except for a decrease in attendance

at the art films (which had stiff competition from the previous year's Picasso films), attendance at festival events increased slightly across the board.

#### University Circle Summer Program in the Arts and Sciences

For the second year, the Department of Art History and Education was involved in this unique program for highly motivated junior high school students. Participants attended three intensive weeks of classes offered by nine cooperating University Circle institutions. Morning and afternoon gallery/studio classes at the Museum were taught by Julie Hoover.

#### Programs for the Handicapped

The Department of Art History and Education continues to respond to the various needs of the handicapped community with special tours and programs. Gallery talks for the hearing impaired, using an interpreter, are held on the first Tuesday of each month. A joint program with Alexander Graham Bell School in Cleveland has been developed for the 1982-83 school year. This series of classes for elementary students concentrates on visual concepts and is taught by Susan Vitantonio, a part-time instructor with a special aptitude for working with these youngsters. Three workshops for special education teachers were planned with an administrator from the Cuyahoga Special Education Center and will be held early in 1983 through the Teacher Resource Center's program. Barbara Kathman, coordinator of all programs for the handicapped, worked with the Ohio Very Special Arts Network for the first Arts Festival for handicapped children in the Greater Cleveland area held at the Cleveland Health Education Museum in the spring of 1982.

#### Educational Exhibitions

In the Classroom Level Exhibition Gallery, three didactic exhibitions were organized by members of the Department: The Porcelain Connection by Marjorie Williams; Paper: The Continuous Thread by Sheila Webb; Paul Travis: Africa,

1927-1928 by Ann C. Boger. In Gallery A of the Museum, James A. Birch, curator of the Department and Andrew T. Chakalis of the Extensions Division with David Ditner co-organized an exhibition on The Art of Bronze. Details of these shows appear in the Exhibition listing of this Bulletin.

#### Martin Luther King Celebration Project

The 1982 series grew out of the highly successful, 1981 Black Cinema Series, 1913-1948. Black American Cinema II began with black producer Oscar Micheaux's 1924 film, Body and Soul, featuring Paul Robeson. The series ended with Killer of Sheep, 1977, by black filmmaker Charles Burnett, a 1980 Guggenheim Fellow.

The 1982 series, organized again by John Moore, shortened to five features and one short film, drew an attendance of 1,318. An introduction was given for all films. A free pamphlet provided information on the series and served as a calendar for the screening. This giveaway was distributed throughout the community by public libraries, schools, art centers, senior citizen agencies, and other organizations.

#### Films, Public Lectures, and Audio-Visual Programs

Edward B. Henning, Curator of Modern Art, again organized the adult film program. The spring film series featured the work of John Ford, John Huston, David Lean, and Carol Reed. Each film represented a distinguished accomplishment by a director able to convey a personal vision while working in an industry that catered to a popular audience.

Carol Reed's talents were displayed in the films Fallen Idol and The Third Man; John Huston was represented by his drama Key Largo starring

Humphrey Bogart and Edward G. Robinson; David Lean's Madeleine was based on Glasgow court records and aptly portrayed the unhappy results of unreasonably extreme repression of natural human drives and appetites. The spring series included John Ford's Wagonmaster, a film for which he had written the original story and which he said "came closest to being what I had wanted to achieve." Other offerings by these distinguished directors included Huston's The Asphalt Jungle and Beat the Devil; Carol Reed's Outcast of the Islands; Hobson's Choice by David Lean; and finally John Ford's The Last Hurrah and The Man Who Shot Liberty Valance.

The films shown during the summer months of July and August followed a somewhat "lighter" trend in the series of eight distinguished British and French films from the mid-1930s to the mid-1960s. The single, unifying theme was their superior quality. Hitchcock's The Thirty-Nine Steps from 1935 was followed by Bryan Forbes's The Wrong Box; Clive Brook's On Approval; David Lean's Blithe Spirit; the trilogy by Alexander Korda (Marius), Marc Allegret (Fanny), and Marcel Pagnol (Cesar); the series concluded with Rene Allio's The Shameless Old Lady.

The fall brought with it "A Selection of Masterpieces" by such directors as Sergei Eisenstein, Buster Keaton, Fritz Lang, Jean Vigo, François Truffaut, Jean Renoir, and Marcel Carné. In style, the films ranged from highly formalized to strongly literary works, each a masterwork in its genre. The series began with Eisenstein's Ten Days that Shook the World, proceeded to Keaton's Sherlock Jr., M by Fritz Lang, then L'Atalante and Zero for Conduct by Jean Vigo. The closing films were Jules and Jim by François Truffaut, The Rules of the Game by Jean Renoir, and Daybreak (Le Jour se Lève) by Marcel Carné.

In 1982, a total of twenty-six public lectures were presented to the Museum audience. Of the twenty-six, fourteen were given by guest lecturers Beaumont Newhall, Nicolas Coldstream, Raoul Birnbaum, J. R. Baines, Christopher Wilk, Torao Mozai, Giles Waterfield, Ian Lowe, John Elderfield, Alan Shestack, Gale B. Murray, Elizabeth Gordon, and Romare Bearden. Their subjects included such topics as The Mongol Invasion Fleet of 1281: Recent Archaeological Finds; Origins of Greek Sculpture; and The Evolution of an Artist. Suzi Gablik spoke on Progress in Art.

In addition to the fourteen guest lecturers, various members of the Museum staff gave talks in connection with major exhibitions such as Visions of Landscape: East and West; Marcel Breuer: Furniture and Interiors; and a brief series of lectures entitled Drawings: A Fortnight Plus. Among the staff lecturers were Henry Hawley, William S. Talbot, Marjorie Williams, David C. Ditner, Helen O. Borowitz, John Moore, Sheila Webb, Hilliard Goldfarb, and John Schloder. Sherman E. Lee gave a lecture on Collecting and the Seven Deadly Sins and one of the topics from the Drawings series.

In the fall, the Department of Art History and Education--in cooperation with the Public Information Department--organized a trip for Museum members to the Toledo Museum of Art for the El Greco exhibition. This was the first time that the Museum had attempted such a trip and the response was so overwhelming that two additional excursions had to be arranged. A total of 325 Museum members and fifteen Museum staff enjoyed the exhibition.

The following slide-tape programs were produced in conjunction with various exhibitions in 1982: Visions of Landscape: East and West by David Ditner; Printmaking in the Age of Rembrandt by Jane Glaubinger; Marcel Breuer and the CMA Education Wing by Katherine Solender; The Porcelain Connection by Marjorie Williams; Four Ceramic Artists by Jenifer Neils; Paper: A Contemporary Art

Form by Sheila Webb; and Song of One Hundred Birds by Marjorie Williams. In all, seven new audio-visual programs were produced.

Tapes were made by Sherman E. Lee, the Junior Council, and Musical Arts for airing on WCLV-FM. Dr. Lee's tapes provided his weekly Art Commentary, while the others served to announce forthcoming events.

#### Extensions Division

Exhibitions, during 1982, were prepared for and shown at the Kenneth C. Beck Center for the Cultural Arts: Cleveland Ceramics 1920-1970s, Photographs by the Photorealists; Paul Travis: Africa, 1927-1928; and Twentieth Century Lithographs: Process and Image. Karamu House received exhibits developed around themes of Oceanic arts, African arts, Sculpture, and book arts. The Willoughby School of Fine Arts received Twentieth Century Lithographs: Process and Image, and the Ashtabula Arts Center, Cleveland Ceramics, 1920-1970s.

A modular unit display entitled Age of Elegance: Cleveland 1880-1914 traveled to the Cleveland Clinic Foundation, Solon and Maple Heights Cuyahoga County Public Libraries, and the Twinsburg Library.

Educational exhibits were prepared for one hundred schools in the community. Twenty additional institutions were serviced, including libraries, golden age centers, family services, and child day care centers.

The Extensions collection was enriched by the addition of eighty-seven objects, either by gift or purchase, which are listed at the end of this report.

### Staff

In February James A. Birch, Curator of the Department of Art History and Education, along with Marjorie Williams, Katherine Solender, and John Moore went to the College Arts Association meeting in New York to interview for two openings in the Department. John E. Schloder was offered, and accepted, the position of Assistant Curator in the Department. Mr. Schloder received his Ph.D. from the Institute of Art and Archaeology, Paris, specializing in French Renaissance and Baroque art. Rebecca Martin, who is finishing her Ph.D. from the University of North Carolina at Chapel Hill in Medieval art, joined the staff as Instructor. We all take great pleasure in these outstanding additions to the staff.

At the end of the year, Marjorie Williams, who lectured in April at the University of Alabama, was appointed to the position of Associate Curator, and Andrew Chakalis and Katherine Solender were promoted to the position of Assistant Curator.

Ellen Breitman resigned in February to become Curator of Education at the Newport Harbor Art Museum in Newport Beach, California.

In June, James A. Birch attended the American Association of Museums Convention in Philadelphia.

Sheila Webb taught a course in photography at Cleveland State University during the winter quarter.

John Moore exhibited some of his works at the New Gallery on Bellflower Road in June.

Gerald Karlovec was Major Project Artist at Art Park in Lewiston, New York, in July and August, and was asked to produce a video tape at the Wright State Telecommunications Center in Dayton, Ohio, in April.

## GIFTS

82.1000,a-c F-111, color lithograph, 1974, James Rosenquist, American (Dr. and Mrs. Ronald J. Ross); 82.1001 Plane, wood, America, 19th c. (James A. Birch); 82.1002-.1003 Relief Carved Bamboo Panel and Incised Bamboo Panel, China, late 19th c. (Sadie H. Rose); 82.1010, .1013-.1016 Scarf, silk batik, America, ca. 1925; Batik, America, 20th c.; Bowl, glazed pottery, B. Lucano, Mexican, 20th c.; Plate, glazed pottery, Charles Mosgo, American, 1911-1956; Angel Figure, wax, Mexico, 20th c. (Mrs. Ruth Adomeit);

82.1012 Untitled, linoleum blockprint, Orhan Cetinkaya, Turkish, 20th c. (Mrs. Marian Salmon in memory of Barbara Peterson); 82.1017 Untitled, canceled metal plate, 1981, Shigeki Kuroda, Japanese (Sherman E. Lee); 82.1020 Naja, silver, U.S.A., Navajo, 20th c. (Mr. and Mrs. Andrew Chakalis);

North American Indian Water Colors, Kiowa, 1929: 82.1021-.1027 Buffalo Dance, Hummingbird Dance, Warrior in Green, Kiowa Priest at Prayer, Chasing Evil Spirits, Greeting of Three Moon God and War Dance, Jack Hokeah, Oklahoma, 1902-1969; 82.1028 Asah Dancing, Spencer Asah, Oklahoma, 1905-1954; 82.1029 Kiowa Family, Bou-ge-tay Smokey; 82.1030-.1045 Eagle Dance, Mother and Papoose, Kiowa Singers, Osage Piote Man, Making Medicine, Kiowa Warrior on Horseback, Kiowa Warrior and Wife, Flute Player, Portrait, Hopi Green Dance, Wedding Ceremony, War Dance, Eagle Dance, War Dance, Squaw Dance, and Eagle Dance, Stephen Mopope, Oklahoma, 1900-1974; 82.1046-.1050 Dance of the Dog Soldiers, Medicine Dance, Warrior in Black, Kiowa Warrior, and Warriors, Monroe Tsatoke, Oklahoma, 1904-1937 (The Cleveland Museum of Art Library);

GIFTS (continued)

- 82.1052 Ribbons No. 2, color xerox on rag paper, 1980, Garie W. Crawford, American (Mrs. M. Johnson Knerly and her children);
- 82.1053 Bicycle Saddle Sculpture, ceramic, sand, wood, 1976, Claes Oldenburg, American (Dr. and Mrs. Ronald Ross); 82.1057 Tuft by Puff, 1978, poetry by William Stafford, illustrations by Elizabeth Coberly, Americans (Mr. and Mrs. Andrew Chakalis); 82.1060-.1066 Rowboats, woodcut, 1978, H. Carroll Cassill, American; Untitled, water color, 1945, William Joseph Eastman, American; Interieur d'un Omnibus, lithograph, Honoré Daumier, French, 1808-1879; Untitled, hand-colored lithograph, 1950, Joseph P. Szeghy, American; Untitled, water color, 1942, Untitled, 1942, and Untitled, 1946, ink and conté, Paul B. Travis, American (Mr. and Mrs. William E. Ward);
- 82.1069-.1074 Two Bracelets, brass; Anklet, brass; Drum-Rattle, wood, leather, fiber; Bag, tooled and handsewn leather; Roll of Men's Weave Cloth, Africa, Liberia, before 1927 (Willet R. Wilson in memory of Audley R. and Edna M. Wilson); 82.1075-.1080 Vase, glass, 1967, Dominic Labino, American; Bottle, "Lost Color" ware, Panama, Chiriqui, Pre-Columbian, ca. 800-1200 AD; Plate with domed cover, glazed earthenware, 1978, America; Sugar Dish, silver on glass, America, 19th c.; Vase, glazed earthenware, 1906, Rookwood Pottery, America; Vase, glazed earthenware, America, 20th c. (Henry H. Hawley);
- 82.1081 Six Fairy Tales from the Brothers Grimm, handmade paper, leather, 1970, etchings, David Hockney, English (Mr. and Mrs. Andrew Chakalis).

## PURCHASES

### THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

82.1004-.1009 Effigy Figurine, clay, Columbia, Island of Tumaco, Pre-Columbian, 500 BC-500 AD; Fish-Shaped Grater, fired-clay, stones, Coastal Ecuador-Columbia border, Pre-Columbian, 500 BC-500 AD; Pendant in form of bird, shell, Columbia, North Coast Sinu Region, Pre-Columbian, Tairona Culture, 1300-1600 AD; Three Molas, cotton appliqué on cotton, Panama, San Blas Islands, Cuna Indians, 20th c.

82.1011 Two Generations, lithograph, 1979, Elizabeth Catlett, Mexican; 82.1018-.1019 Arched Portico, Catskill, N.Y., lithograph, 1981, Altoon Sultan, American; Café Manet, lithograph, 1976, Red Grooms, American; 82.1051 Impressions: Series III, #8, conté, 1982, George Kozmon, Jr., American; 82.1054 Oil Jar, ceramic, Kampuchea (Cambodia) Khmer, Angkor Wat Type, 1110-1177 AD; 82.1058 Nose Ring, boar tusk, New Guinea, Highlands Region, 19th c.; 82.1059 Neck Rest, carved wood, bamboo, rattan, cord, New Guinea, Middle Sepik River Area, 19th c.; 82.1067 Pierre Beranger, after David D'Angers, France, 3rd quarter 19th c.; 82.1068 Elapse, serigraph, 1982, Bridget Riley, English.

### WISHING WELL FUND

82.1055-.1056 Grace Timpson, 1982, and Study for Philodendron, 1980, color xerox on rag paper, Garie W. Crawford, American; 16768/16 Study for Ribbons, 1979, preparatory pencil drawing on graph paper, and 16768/17 Study for Ribbons, 1979, preparatory colored pencil drawing on graph paper, Garie W. Crawford, American.

GIFTS (continued)

15944/5 Exhibition Poster, photo offset, 1980, Robert Rauschenberg, American (June Bonner); 15958/29 La Negresse, reproduction of original lithograph, 1953, Henri Matisse, French (Mr. and Mrs. Henry Steinberg); 16993/17 Palm Leaf, wrought iron, Philip Simmons, American, b.1912. (James A. Birch).

## Educational Exhibitions

In the Classroom Level Exhibition Gallery, three didactic exhibitions were organized by members of the Department: The Porcelain Connection by Marjorie Williams; Paper: The Continuous Thread by Sheila Webb; Paul Travis: Africa, 1927-1928 by Ann C. Boger. In Gallery A of the Museum, James A. Birch, curator of the Department, Andrew T. Chakalis of the Extensions Division with David Ditner co-organized an exhibition on The Art of Bronze. Details of these shows appear in the Exhibition listing of this Bulletin.

## Mirror with a Memory

December 23, 1981-March 7, 1982. Organized by Sheila Webb and installed in the Classroom Level Exhibition Gallery, the show focused on photography in the first two decades of the twentieth century and featured the work of Clarence White. See the 1981 Annual Report (CMA Bulletin, June 1982) for details.

## The Porcelain Connection

June 22-August 15, 1982. Organized by Marjorie Williams to complement the exhibition, The World of Ceramics: Masterpieces from The Cleveland Museum of Art, The Porcelain Connection was installed in the Classroom Level Exhibition Gallery under the direction of Joseph Finizia. Twenty-one porcelains and a Chinese tapestry drawn from the Museum's collections, along with the photomural of a French tapestry also in the collections, served to highlight the technical and stylistic exchanges inspired by the porcelain trade between East and West in the seventeenth and eighteenth centuries. The exhibition also illustrated the differences between true porcelain and soft-paste porcelain produced by many European factories, as well as underglaze and overglaze decorative techniques.

## The Age of Bronze

July 13 - October 17. A selection of master bronzes from the Museum's collection, ranging from a Chinese square bucket of the twelfth or the eleventh century B.C. to a family group by the twentieth-century British sculptor Henry Moore, were exhibited in Gallery A. Organized by James A. Birch, Andrew T. Chakalis, and David Ditner from an idea by Sherman E. Lee, the exhibition was divided into three sections--casting, chasing, and patination--representing the major steps in making a bronze sculpture or relief. The lost wax process was illustrated by models and molds for each successive operation, as well as by photo documentation of the process. William Ward and Joseph Finizia designed the installation.

Paper: The Continuous Thread

August 31-October 24, 1982. Organized by Sheila Webb, the exhibition was designed by Joseph Finizia and installed in the Classroom Level Exhibition Gallery. Fifty-three objects--books, prints, drawings, photographs, and contemporary paperpieces--were chosen to illustrate the history and techniques of papermaking, the characteristics of paper and their relationship to the execution and appearance of a work of art and paper itself as a contemporary art form. The exhibition traveled to the Kenneth C. Beck Center for the Cultural Arts in Lakewood, Ohio.

Catalogue: Paper: The Continuous Thread by Sheila Webb.

Themes in Art series, 72 pages, 60 illustrations, color cover, 4 color plates, 1800 copies first printing, paperback. Sally Goodfellow edited the manuscript and Merald Wrolstad designed and supervised the production of the catalogue, which is distributed by Indiana University Press.

Paul Travis: Africa, 1927-1928

November 2, 1982-January 2, 1983. Organized by the Extensions Division, Department of Art History and Education, the exhibition traced Paul Travis's journey through Africa. Pencil sketches, water colors, and photographs by Paul Travis were included along with African objects he collected during his eight-month trip. A total of 83 objects were exhibited utilizing the Museum's collections and material lent by Mrs. Marjorie P. Travis.

Catalogue: Paul B. Travis: Africa, 1927-1928 by Ann C. Boger, 44 pages, 39 illustrations, 1500 copies first printing, paperback. Lynne Magin edited the manuscript and Andrew T. Chakalis designed the catalogue. The Museum's printing department under the direction of Mel Horvath produced the catalogue.

The exhibition opened at the Beachwood Museum on January 24, 1982, then traveled to the Kenneth C. Beck Center for the Cultural Arts before being shown in the Classroom Level Exhibition Gallery of The Cleveland Museum of Art.

Helen O. Borowitz, "The Unconfessed Précieuse: Madame de Staël's Debt to  
Mademoiselle de Scudéry," Nineteenth-Century French Studies, XI, nos. 1 & 2  
(Fall-Winter 1982-83): 32-59.

AH&E

Rebecca Martin.

"A Fourteenth-Century German Tapestry of the Crucifixion," Metropolitan Museum Journal 16 (1981), 75-86.

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AH&E

John E. Schloder, "Un artiste oublié: Nicolas Prévost, peintre de Richelieu," Bulletin de la Société de l'Histoire de l'Art français, 1980 [1982], 59-69.

AH&E

Sheila Webb, "Handmade Paper is Context and Vehicle for Art Exploration,"  
Art Business News, IX, no. 11 (November), 1, 17-19.

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AH&E

Marjorie Williams

"Korean Art in Western Collections: Korean Art in The Cleveland Museum of  
Art," Korean Culture, Vol. 3, No. 4, December, 1982.

## 1982 Guest Lecturers

Beaumont Newhall spoke on Henri Cartier-Bresson and the Art of the Poetic Accident (1/17/82) to an audience of 324 Museum visitors. Henry Hawley lectured on The Furniture of Latz and Oeben to a group of 17 (1/24/82). William S. Talbot spoke to 120 individuals on Landscapes: East and West (2/21/82). Marjorie Williams spoke on Visions of the East (3/7/82) to an audience of 68; David C. Ditner on Scenery and Scenario (3/10/82 - 25); and Helen O. Borowitz on Turner and the Poetry of Landscape (3/21/82 - 100).

Nicolas Coldstream lectured on the Origins of Greek Sculpture (4/4/82 - 117); Raoul Birnbaum, What is Tibetan in Tibetan Buddhist Art? (4/7/82 - 17); and Suzi Gablik on Progress in Art (4/18/82 - 32).

John Moore spoke on May Show 1982: The Gallery Group Lecture (5/12/82 - 125); Sheila Webb on Marcel Breuer: Furniture and Interiors (6/16/82 - 98); and Sherman E. Lee gave a lecture on Collecting and the Seven Deadly Sins (6/27/82 - 273). J.R. Baines spoke on Egyptian Temples (6/6/82 - 621); Christopher Wilk spoke on Marcel Breuer: Furniture and Interiors (7/11/82 - 41).

In October, Torao Mozai spoke on The Mongol Invasion Fleet of 1281: Recent Archaeological Finds (10/10/82 - 78); Giles Waterfield (10/17/82 - 47) on the Dulwich Picture Gallery: England's Earliest Museum of Art. A brief series of lectures entitled Drawings: A Fortnight Plus included lectures by S.E. Lee (11/17/82 - 183); Ian Lowe (11/21/82 - 239); Hilliard T. Goldfarb (11/26/82 - 89); John Elderfield (12/1/82 - 69); and Alan Shestack (12/5/82 - 82).

The final lectures of the 1982 year were given by Gale B. Murray on Toulouse-Lautrec, the Man, His Art, and the Cancan (10/31/82 - 96); Elizabeth Gordon on Vincent Van Gogh: From Light to Brilliance (11/7/82 - 128); Romare Bearden (11/13/82 - 475) spoke on The Evolution of an Artist; John Schloder on El Greco (10/24/83 - 78); and finally, Helen O. Borowitz (11/14/82 - 165) on Spanish Painting from El Greco to Goya.

Guest lecturers: 14; Staff lectures: 12; Total lectures: 26; Attendance: 3707

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education  
From: Helen O. Borowitz, Associate Curator  
Subject: Annual Report, 1 January to 31 December 1982

The following report describes in brief our continuing education programs, including courses for adults, art films, women's club groups, and Wednesday Evening Festivals for 1982.

## 1. Courses for Adults

Attendance in adult lecture series dropped back to normal levels after the record high of 1981, which, as was noted last year, was due to the great interest in courses given in conjunction with the exhibition Eight Dynasties of Chinese Painting. In 1982 we offered sixteen courses (in comparison with twenty-one in 1981) for a total of 88 sessions (126 sessions in 1981) yielding a total attendance of 4538 in 1982, a decline from 5291 for 1981. On a session-per-session basis, however, the 1982 attendance figures compare favorably with 1981. Art and the Jewish Tradition, taught by Helen Borowitz, recorded the highest enrollment in a lecture series in 1982. This result was contrary to the general trend noted last year of exhibition-related courses bringing in the largest audiences.

A list of the 1982 courses, number of sessions, total attendance, and instructors follows:

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Introduction to Gothic Art	4	216	K. Solender
Photography: History, Art, and Technique	10	833	S. Webb
Art and the Jewish Tradition	4	744	H. Borowitz
Drawing Fundamentals (repeated)	12	230	J. Moore
The Etruscans	4	275	B. Kathman
Studio Workshop for the Family	2	33	B. Kathman
Cleveland Artists Update	4	67	J. Moore
Symbolism	3	164	M. Carpinisan
Connoisseur's Workshop: How to Collect European Ceramics	1	19	H. Hawley
Pattern: The Rhythm of Art	3	54	J. Hoover
Art through the Ages	12	335	K. Solender
Paper: The Continuous Thread	3	138	S. Webb
Masters of Modern Sculpture	3	174	M. Carpinisan
Survey of the History of Western Art	10	534	J. Schloder
Rome: The Eternal City	5	347	B. Kathman
I Can't Even Draw a Straight Line	5	73	G. Karlovec

HOB - annual report

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Topics in Drawing Connoisseurship	3	112	H. Goldfarb

2. Art Films.

Shown throughout the year, the series of art films entitled In the Dark About Art covered a variety of topics. Scheduled in conjunction with exhibitions were series on ceramics, drawing, and papermaking. Other topics included crafts, women artists, cities in the ancient world, Renaissance architecture, and cities in China. In 1982 the attendance at 108 art films was 5467.

3. Club Groups.

Programs were designed to meet the interests of various club groups, and also to familiarize them with the special exhibitions and the permanent collection. Three women's clubs with a long-standing association with the department totaled 32 sessions for their members at the Museum. The staff continued their informal gallery talks for the Junior Council Executive Committee.

Attached are the 1982 programs for club groups.

THE COLLEGE CLUB ART APPRECIATION GROUP  
1982

Chairman:	Mrs. Kendall Lee Thomas	Assistant Chairman:	Mrs. Vincent Patti
	23638 Wimbledon Road		2444 Kingston Road
	Shaker Heights, OH 44122		Cleveland Hts., OH 44118
	751-8955		321-5938

Art Around the World--Series 21

10:30 a.m. Thursdays: Meet promptly in the North Lobby

January 7	R. B. Kitaj	John Moore
February 4	Mirror with a Memory	Sheila Webb
March 4	Visions of Landscape: East and West	Marjorie Williams
April 1	Oriental Ceramics	Marjorie Williams
May 6	May Show	John Moore
June 3	French Furniture Galleries	Mariana Carpinisan
July 8	Marcel Breuer: Furniture and Interior Design	Sheila Webb
August 5	Masterpieces of World Ceramics	Marjorie Williams
October 7	Paper: A Continuous Thread	Sheila Webb
November 4	A Century of Modern Drawing	Katherine Solender
December 2	Durer to Cezanne: Northern European Drawings from the Ashmolean Museum	Mariana Carpinisan

COLLEGE CLUB WEST--Fine Arts Course  
in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Chairman: Mrs. John D. Hansen  
552 Dwight Drive  
Bay Village, OH 44140  
Telephone: 871-4257

Co-Chairman: Miss Gertrude T. Mahall  
11800 Edgewater Drive #402  
Lakewood, OH 44107  
Telephone: 521-2035

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby.

SPRING 1982

March 2	Mirror with a Memory	Sheila Webb
March 16	Visions of Landscape East and West	Marjorie Williams
April 27	May Show	John Moore
June 22	Marcel Breuer	Sheila Webb

FALL 1982

September 21	Paper: The Continuous Thread	Sheila Webb.
October 5	Tapa: Patterns of Paradise	Barbara Kathman
October 26	A Century of Modern Drawing	Katherine Solender
November 16	Master Goldsmiths of the Renaissance, Their Models and Designs	John Schloder
December 7	French Furniture	Barbara Kathman

JUNIOR COUNCIL EXECUTIVE COMMITTEE  
1982

45 Minutes. Instructor will pick up group at 10:45 a.m. at their meeting room.

January 5	James A. Birch, <u>Nineteenth- and Twentieth-Century Bronzes</u>
February 2	John Moore, <u>Contemporary</u>
March 2	Mark Johnson, <u>Medieval Ivories</u>
April 6	Marjorie Williams, <u>Selections from One Thousand Years of Japanese Art</u>
May 4	Sheila Webb, <u>Photography</u>
October 5	Sheila Webb, <u>Paper: The Continuous Thread</u>
November 2	Ann Boger, <u>Paul Travis, Africa 1927-1928</u>
December 7	Mariana Carpinisan, <u>Durer to Cezanne: Northern European Drawings from the Ashmolean Museum</u>

WOMEN'S CITY CLUB  
ART APPRECIATION COURSE--WINTER 1982

in cooperation with the  
Department of Art History and Education  
The Cleveland Museum of Art

Mrs. Harold Fallon  
17471 Shelburne Road  
Cleveland Heights, OH 44118  
Tel. 932-1816

Mrs. Herbert Holzheimer  
7600 Waterfall Trail  
Chagrin Falls, OH 44022  
Tel. 247-7297

The Painter's Eye and The Camera's Eye

All sessions will begin at 1:00 p.m. Meet in the North Lobby.

January 19	R.B. Kitaj	John Moore
January 26	Mirror with a Memory	Sheila Webb
February 2	The WPA and Social Document	Sheila Webb
February 9	Contemporary Photography and the Collector	Sheila Webb
February 16	Visions of Landscape: West	John Moore
February 23	Visions of Landscape: East	Marjorie Williams

From Material to Art Object

October 5	Tapa: Patterns of Paradise	Barbara Kathman
October 12	The Art of Bronze	James A. Birch
October 19	Paper: The Continuous Thread	Sheila Webb
October 26	A Century of Modern Drawing	Katherine Solender
November 2	Master Goldsmiths of the Renaissance	John Schloder
November 9	Paul Travis, Africa 1927-1928	Ann Boger

#### 4. Wednesday Evening Festivals.

For the ninth consecutive year the Wednesday Evening Festival, a series of cultural and social events for the public, was offered in July under the supervision of Helen Borowitz with the assistance of Bernice Spink and in cooperation with the Department of Musical Arts. Again the Festivals drew a large and appreciative audience.

The music programs included concerts by the L'Etoile ensemble chamber group; pianist Tsvetan Constantinoff; violinist Joshua Bell, accompanied by Karel Paukert; and Roop Verma on the sitar and K. Paramjyoti on the tabla. Attendance for the concerts ranged from 410 to 543.

The lecture series presented in support of the two ceramic exhibitions on view in July were: The World of Ceramics: Styles and Revivals by Jenifer Neils; French Eighteenth-Century Ceramics by Henry Hawley; The Porcelain Connection: East and West by Marjorie Williams; and Pots and Panegyrics: From Keats's Grecian Urn to James's Golden Bowl by Helen Borowitz. The lecture audiences ranged from 93 to 135, a slight increase over the previous year. Studio workshops on Bauhaus Studies, The World of Ceramics, African Sculpture, and The Cubist's View were offered at the same time.

The art films drew large audiences and were shown twice, at 5:30 and 7:00 p.m. The three films on ceramics, Pots Before Words, Pots with Pictures, and Pots in Perfect Form were followed by Rembrandt: The Self-Portraits. Attendance ranged from 179 to 227. The feature film programs in the auditorium were part of a series of distinguished British and French films from the mid-1930s to the mid-1960s and included The Thirty-Nine Steps, The Wrong Box, On Approval, and Blithe Spirit. Attendance at the films was higher than last year, ranging from 456 to 690.

In 1981, 1103 dinners were served. Attendance at other events was as follows: lectures 411; recitals 1661; workshops 146; art films 1507; and feature films 1966. In 1982, 1325 box suppers were served. Attendance at

## Festivals - 2

other events was as follows: lectures 468; recitals 1947; workshops 150; art films 793; and feature films 2377. Except for a decrease in attendance at the art films (which had stiff competition from the previous year's Picasso films), attendance at festival events increased slightly across the board.

<u>Festival Events</u>	<u>July 7</u>	<u>July 14</u>	<u>July 21</u>	<u>July 28</u>
Feature Film	690	676	456	555
Art Film	233	233	206	265
Art Lecture	108	132	135	93
Music	410	511	543	483
Studio Workshop	32	48	36	34
Box Suppers	288	300	398	339

### Film Series

The spring film series featured the work of John Ford, John Huston, David Lean, and Carol Reed. Each film represented a distinguished accomplishment by a director able to convey a personal vision while working in an industry that catered to a popular audience.

Carol Reed's talents were displayed in the films Fallen Idol and The Third Man; John Huston was represented by his drama Key Largo starring Humphrey Bogart and Edward G. Robinson; David Lean's Madeleine was based on Glasgow court records and aptly portrayed the unhappy results of unreasonably extreme repression of natural human drives and appetites. The spring series included John Ford's Wagonmaster, a film for which he had written the original story and which he said "came closest to being what I had wanted to achieve." Other offerings by these distinguished directors included Huston's The Asphalt Jungle and Beat the Devil; Carol Reed's Outcast of the Islands; Hobson's Choice by David Lean; and finally John Ford's The Last Hurrah and The Man Who shot Liberty Valance.

The films shown during the summer months of July and August followed a somewhat "lighter" trend in the series of eight distinguished British and French films from the mid-1930s to the mid-1960s. The single, unifying theme was their superior quality. Hitchcock's The Thirty-Nine Steps from 1935 was followed by Bryan Forbes's The Wrong Box; Clive Brook's On Approval; David Lean's Blithe Spirit; the trilogy by Alexander Korda (Marius), Marc Allegret (Fanny), and Marcel Pagnol (Cesar); and the series concluded with Rene Allio's The Shameless Old Lady.

The fall brought with it "A Selection of Masterpieces" by such directors as Sergei Eisenstein, Buster Keaton, Fritz Lang, Jean Vigo, Francois Truffaut, Jean Renoir, and Marcel Carne. In style the films ranged from highly formalized to strongly literary works, each a masterwork in its genre. The series began

with Eisenstein's Ten Days that Shook the World, proceeded to Keaton's Sherlock Jr., M by Fritz Lang, and L'Atalante and Zero for Conduct by Jean Vigo. The closing films were Jules and Jim by Francois Truffaut, The Rules of the Game by Jean Renoir, and Daybreak (Le Jour se Leve) by Marcel Carne.

All of the films presented during the year 1982 were selected for presentation by Edward B. Henning, Curator of Modern Art.

THE CLEVELAND MUSEUM OF ART  
Department of Art History and Education

To: The Curator of the Department of Art History and Education  
From: Katherine Solender, Assistant Curator  
Subject: Annual Report, 1982

The following report describes high school programs and  
internships in 1982. An Appendix follows the report.  
Respectfully submitted,

Katherine Solender  
Assistant Curator  
Department of Art History and Education

## REPORT ON HIGH SCHOOL PROGRAMS, 1982

I. Advanced Placement Art History, Spring 1982

A. Twenty-three students continued the second semester of Advanced Placement Art History. Second semester lectures covered the Renaissance to Contemporary Art. Recitations in the Museum galleries were supplemented by visits to the following special exhibitions: Henri Cartier-Bresson: Photographer, Mirror with a Memory, and Visions of Landscape. In addition, the students met with Jane Glaubinger, Assistant Curator of the Department of Prints and Drawings, who spoke to them about the history of printmaking and the care of works on paper. For the Syllabus for Spring, 1982, see Appendix I. A reserve reading shelf was set up in the Museum library for student reference (see Appendix II).

As in previous years the students went on an all-day field trip. This trip, to the Allen Memorial Art Museum in Oberlin, took place on Saturday, May 1, 1982.

B. Fifteen students took the national Advanced Placement Art History exam at the Museum on Thursday, May 20. Mark Deka and Susan Kaesgen proctored the exam. The score results were as follows:

Grade 5-----9 students  
Grade 4-----1 student  
Grade 3-----4 students  
Grade 2-----0 students  
Grade 1-----1 student

Approximately 67% of those taking the exam received 4's and 5's. 94% qualified for college credit with scores of 3 or better.

Katherine Solender, Instructor of the Advanced Placement course, was invited to serve as a Reader of the 1982 Art History Examinations at the Educational Testing Service Essay Reading held at Rider College, Lawrenceville, New Jersey, from June 12-17, 1982.

C. Profile on College Credit Granted to AP Class of 1981/82

During November 1982, a questionnaire was sent to the fifteen students from the 1981/82 class who had taken the national AP Art History exam in May 1982. The questionnaire (see Appendix III) asked whether or not college credit had been granted for scores received on the National Exam. The results of the twelve responses were as follows:

AP Grade 5-----	Vassar College-----	credit
	Vassar College-----	credit
	Georgetown University-----	no credit
	Carnegie Mellon University---	credit
	Reed College-----	credit
	University of Michigan----	credit
	Stanford University-----	credit
	Yale University-----	credit
AP Grade 3-----	Case Western Reserve University----	no credit
	University of Chicago-----	no credit
	University of Michigan-----	credit
	Indiana University-----	credit

67% of those who responded to the survey were granted college credit because of their performance on the National Exam.

D. Budget for AP Art History, Spring 1982

Balance, June 1981.....	\$ 732.47
Registration fees for the class of 1981/82.....	650.00
(26 students @ \$25.00)	
Balance, January 1982.....	1382.47

Expenses

1982/83 AP Course Description Books.....	\$ 80.00
1982 National Exam Slides.....	7.00
Bus Charter to Allen Art Museum, Oberlin (Hopkins Limousine Service).....	200.00
	<u>\$ 287.00</u>

AP Account Balance, June 1982.....	\$1095.47
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Additional expenses charged to the Department of Art History and Education

Printing, 1500 flyers (Academy Printing).....	\$ 439.00
	<u>\$ 439.00</u>

## II. Advanced Placement Art History, Fall 1982

A. Application flyers for the 1982/83 class were mailed in late March to seventy-three public, private, and parochial schools in the Greater Cleveland area. Two-hundred-thirty-nine teachers of English, Art, History, Foreign Languages, and Humanities were contacted. Forty students were accepted: seven boys and 33 girls; 20 private school students (representing six private schools) and 20 public school students (representing six public schools). Of the latter, one attended a Cleveland public school (East High School).

Two students requested scholarship aid to cover the cost of taking the course and some or all of the required textbooks.

B. Thirty-one students actually began the AP Art History course (the ninth year of the Program) on Tuesday, September 14 (see class list, Appendix IV). A class profile follows:

- 11 individual schools
- 15 students from six public schools
- 16 students from five private schools
- 25 girls
- 6 boys
- 2 students who requested scholarship aid

School listings for the eleven participating schools:

Beaumont School for Girls.....	1
Charles F. Brush High School.....	1
Chagrin Falls High School.....	1
East High School.....	1
Hathaway Brown School.....	3
Hawken School.....	3
Laurel School.....	6
Mentor High School.....	1
Orange High School.....	2
Shaker Heights High School.....	10
University School.....	2

C. During the fall term, lectures covered material from Ancient Egypt to the Early Renaissance. The regular lectures and gallery recitation sessions were supplemented by an Audio-Visual tape on Egyptian Archeology, a visit to the Museum's painting conservation laboratory, and lectures in the following exhibitions: A Century of Modern Drawing (Katherine Solender), Paul Travis, Africa 1927-1928 (Ann Boger) and Durer to Cezanne: Northern European Drawings from the Ashmolean Museum (Katherine Solender). For the Syllabus for Fall, 1982, see Appendix V. A reserve reading shelf was set up in the Museum library for student reference (see Appendix II).

D. Budget for AP Art History, Fall 1982

Balance, June 1982.....	\$1095.47
Registration fees for the class of 1982-83.....	900.00
(36 students @ \$25.00)	<u>\$1995.47</u>

Refund of Registration Fees.....	<u>\$ 100.00</u>
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AP Account Balance, December, 1982.....	\$1895.47
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III. High School Independent Study Projects in 1982

May/June 1982. From May 25-June 11, Chung-ki Park, a senior at Shaker Heights High School, worked on an Independent Study Project under the supervision of Katherine Solender and Marjorie Williams. He observed the activities of the Education Department, following staff instructors in the galleries and studying the collection on his own, primarily in the Oriental galleries. He also completed a paper on Renaissance Art. An evaluation was returned to the student's high school advisor.

## REPORT ON SUMMER INTERNSHIP PROGRAM, 1982

A ten-week internship in the Department of Art History and Education was offered during the summer of 1982. Katherine Solender, John Moore, and James Birch reviewed the application materials submitted by four candidates. Two of the applicants were college seniors (from Duke University, Durham, North Carolina and Washington University, St. Louis, Missouri) and two were graduate students (from the University of Wisconsin, Madison, and Virginia Commonwealth University, Richmond). All the candidates were asked to provide the following: a transcript, a resume of previous job experience, two letters of reference from professors, and a "statement of purpose" outlining goals and objectives and how an internship in art museum education might help them to be achieved. An interview was also required.

In late April Alisa Luxenberg of Duke University and Lisa J. Fernandez of Virginia Commonwealth University were selected for the internship. Miss Luxenberg began working in the Education Department on June 1, under the supervision of Katherine Solender. The main focus of her activities within the Department was the selection of objects and preparation of text for a slide packet on mythology for the Department's Teacher Resource Center. She chose twelve objects in the CMA collection which have themes from classical mythology and wrote a brief discussion of each, including a synopsis of the myth depicted and a visual analysis of the object. The text was edited by Katherine Solender.

During her internship Miss Luxenberg further assisted the Teacher Resource Center by organizing the artist information files. She also observed the summer activities of the Education Department and visited other Museum departments as well. Her internship was completed on August 13.

Miss Fernandez began working in the Extensions Division on June 1. Under the supervision of Andrew Chakalis she completed a ten-week project based on the Extensions Division's Pre-Columbian collection. She helped select examples of pottery for possible exhibition and did the research necessary for the preparation of descriptive label copy. She also helped prepare maps and time legends to go along with the objects.

## EXTENSIONS DIVISION

Exhibitions, during 1982, were prepared for and shown at the Kenneth C. Beck Center for the Cultural Arts: Cleveland Ceramics 1920-1970's, Photographs by the Photorealists, Paul Travis: Africa 1927-1928, and Twentieth Century Lithographs: Process and Image. Karamu House received exhibits developed around themes of Oceanic Arts, African Arts, Sculpture, and Book Arts. The Willoughby School of Fine Arts received Twentieth Century Lithographs: Process and Image, and the Ashtabula Arts Center, Cleveland Ceramics, 1920-1970's.

A modular unit display entitled Age of Elegance: Cleveland 1880-1914 traveled to the Cleveland Clinic Foundation, Solon and Maple Heights Cuyahoga County Public Libraries, and the Twinsburg Library.

Educational exhibits were prepared for one hundred schools in the community. Twenty additional institutions serviced included libraries, golden age centers, family service and child day care centers.

## GIFTS

82.1000,a-c F-111, color lithograph, 1974, James Rosenquist, American (Dr. and Mrs. Ronald J. Ross); 82.1001 Plane, wood, America, 19th c. (James A. Birch); 82.1002-.1003 Relief Carved Bamboo Panel and Incised Bamboo Panel, China, late 19th c. (Sadie H. Rose); 82.1010, .1013-.1016 Scarf, silk batik, America, ca. 1925; Batik, America, 20th c.; Bowl, glazed pottery, B. Lucano, Mexican, 20th c.; Plate, glazed pottery, Charles Mosgo, American, 1911-1956; Angel Figure, wax, Mexico, 20th c. (Mrs. Ruth Adomeit);

82.1012 Untitled, linoleum blockprint, Orhan Cetinkaya, Turkish, 20th c. (Mrs. Marian Salmon in memory of Barbara Peterson); 82.1017 Untitled, cancelled metal plate, 1981, Shigeki Kuroda, Japanese (Sherman E. Lee); 82.1020 Naja, silver, U.S.A., Navajo, 20th c. (Mr. and Mrs. Andrew Chakalis);

North American Indian Water Colors, Kiowa, 1929: 82.1021-.1027 Buffalo Dance, Hummingbird Dance, Warrior in Green, Kiowa Priest at Prayer, Chasing Evil Spirits, Greeting of Three Moon God and War Dance, Jack Hokeah, Oklahoma, 1902-1969; 82.1028 Asah Dancing, Spencer Asah, Oklahoma, 1905-1954; 82.1029 Kiowa Family, Bou-ge-tay Smokey; 82.1030-.1045 Eagle Dance, Mother and Papoose, Kiowa Singers, Osage Piote Man, Making Medicine, Kiowa Warrior on Horseback, Kiowa Warrior and Wife, Flute Player, Portrait, Hopi Green Dance, Wedding Ceremony, War Dance, Eagle Dance, War Dance, Squaw Dance, and Eagle Dance, Stephen Mopope, Oklahoma, 1900-1974; 82.1046-.1050 Dance of the Dog Soldiers, Medicine Dance, Warrior in Black, Kiowa Warrior, and Warriors, Monroe Tsatoke, Oklahoma, 1904-1937 (The Cleveland Museum of Art Library);

GIFTS (continued)

- 82.1052 Ribbons No. 2, color xerox on rag paper, 1980, Garie W. Crawford, American (Mrs. M. Johnson Knerly and her children);
- 82.1053 Bicycle Saddle Sculpture, ceramic, sand, wood, 1976, Claes Oldenburg, American (Dr. and Mrs. Ronald Ross); 82.1057 Tuft by Puff, 1978, poetry by William Stafford, illustrations by Elizabeth Coberly, Americans (Mr. and Mrs. Andrew Chakalis); 82.1060-.1066 Rowboats, woodcut, 1978, H. Carroll Cassill, American; Untitled, water color, 1945, William Joseph Eastman, American; Interieur d'un Omnibus, lithograph, Honoré Daumier, French, 1808-1879; Untitled, hand-colored lithograph, 1950, Joseph P. Szeghy, American; Untitled, water color, 1942, Untitled, 1942, and Untitled, 1946, ink and conté, Paul B. Travis, American (Mr. and Mrs. William E. Ward);
- 82.1069-.1074 Two Bracelets, brass; Anklet, brass; Drum-Rattle, wood, leather, fiber; Bag, tooled and handsewn leather; Roll of Men's Weave Cloth, Africa, Liberia, before 1927 (Willet R. Wilson in memory of Audley R. and Edna M. Wilson); 82.1075-.1080 Vase, glass, 1967, Dominic Labino, American; Bottle, "Lost Color" ware, Panama, Chiriqui, Pre-Columbian, ca. 800-1200 AD; Plate with domed cover, glazed earthenware, 1978, America; Sugar Dish, silver on glass, America, 19th c.; Vase, glazed earthenware, 1906, Rookwood Pottery, America; Vase, glazed earthenware, America, 20th c. (Henry H. Hawley);
- 82.1081 Six Fairy Tales from the Brothers Grimm, handmade paper, leather, 1970, etchings, David Hockney, English (Mr. and Mrs. Andrew Chakalis).

## PURCHASES

### THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

82.1004-.1009 Effigy Figurine, clay, Columbia, Island of Tumaco, Pre-Columbian, 500 BC-500 AD; Fish-Shaped Grater, fired-clay, stones, Coastal Ecuador-Columbia border, Pre-Columbian, 500 BC-500 AD; Pendant in form of bird, shell, Columbia, North Coast Sinu Region, Pre-Columbian, Tairona Culture, 1300-1600 AD; Three Molas, cotton appliqué on cotton, Panama, San Blas Islands, Cuna Indians, 20th c. 82.1011 Two Generations, lithograph, 1979, Elizabeth Catlett, Mexican; 82.1018-.1019 Arched Portico, Catskill, N.Y., lithograph, 1981, Altoon Sultan, American; Café Manet, lithograph, 1976, Red Grooms, American; 82.1051 Impressions: Series III, #8, conté, 1982, George Kozmon, Jr., American; 82.1054 Oil Jar, ceramic, Kampuchea (Cambodia) Khmer, Angkor Wat Type, 1110-1177 AD; 82.1058 Nose Ring, boar tusk, New Guinea, Highlands Region, 19th c.; 82.1059 Neck Rest, carved wood, bamboo, rattan, cord, New Guinea, Middle Sepik River Area, 19th c.; 82.1067 Pierre Beranger, of original 1834 Beranger by D'Angers, France, 3rd quarter 19th c.; 82.1068 Elapse, serigraph, 1982, Bridget Riley, English.

### WISHING WELL FUND

82.1055-.1056 Grace Timpson, 1982, and Study for Philodendron, 1980, color xerox on rag paper, Garie W. Crawford, American; 16768/16 Study for Ribbons, 1979, preparatory pencil drawing on graph paper, and 16768/17 Study for Ribbons, 1979, preparatory colored pencil drawing on graph paper, Garie W. Crawford, American.

GIFTS (continued)

15944/5 Exhibition Poster, photo offset, 1980, Robert Rauschenberg,  
American (June Bonner); 15958/29 La Negresse, reproduction of original  
lithograph, 1953, Henri Matisse, French (Mr. and Mrs. Henry Steinberg);  
16993/17 Palm Leaf, wrought iron, Philip Simmons, American, b.1912.  
(James A. Birch).

\* To appear in the exhibition listing

PAUL TRAVIS, AFRICA 1927-1928

November 2, 1982-January 2, 1983

Organized by the Extensions Division, Department of Art History

and Education the exhibition traces Paul Travis's journey through

Africa. Incorporated were pencil sketches, water colors, and

photographs by Paul Travis. Also included were African objects he

collected during his eight-month trip. A total of 83 objects were

exhibited utilizing the museum's collections and material lent by

Mrs. Marjorie P. Travis.

Catalog: Paul B. Travis, Africa 1927-1928 by Ann C. Boger,

44 pp. 39 illustrations, 1,500 copies first printing, paperback.

<sup>a</sup>  
Lynne Magin edited the manuscript, and Andrew T. Chakalis designed

the catalog. Production of the book by the museum's printing

department under the direction of Mel Horvath.

The exhibition opened at the Beachwood Museum on January 24, 1982,

then traveled to the Kenneth C. Beck Center for the Cultural Arts and

was later installed in the classroom level gallery of The Cleveland

Museum of Art.

\*To be listed under Educational Exhibits

Paul Travis, Africa 1927-1928 by Ann C. Boger

Staff credits should read Exhibits: Extensions Division  
Assistant Curator, Andrew Chakalis; Exhibition Specialists,  
Ann Boger, Robert Dewey, and Patrick Gaunt.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

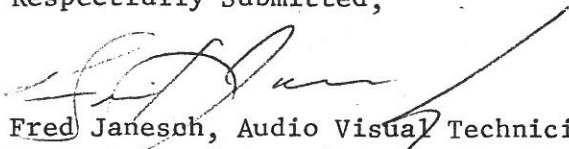
To: The Curator of Art History and Education  
From: Fred Janesch, Audio-Visual Technician  
Subject: Annual Report, 1982: Audio Visual Production

The following slide-tape programs were produced in conjunction with various exhibitions in 1982:

1. Visions of Landscape: East and West by David Dittner
2. Printmaking in the Age of Rembrandt by Jane Glaubinger
3. Marcel Breuer and the CMA Education Wing by Katherine Solender
4. The Porcelain Connection by Marjorie Williams
5. Four Ceramic Artists by Jenifer Neils
6. Paper: A Contemporary Art Form by Sheila Webb
7. Song of One Hundred Birds by Marjorie Williams

Each week recordings are made of Dr. Lee and his Art Commentary. Junior Council and the Musical Arts Department announce forthcoming events. These tapes are edited and then sent to WCLV for airing on a weekly basis.

Respectfully Submitted,



Fred Janesch, Audio Visual Technician  
Department of Art History and Education

ANNUAL REPORT  
TEACHER RESOURCE CENTER

The new Teacher Resource Center in the Department of Art History and Education, created to extend the Department's services to teachers, opened in September 1982--a year after planning had started. In response to needs expressed in answers to a survey questionnaire sent to area teachers in December 1981, "Springboards: a Teacher's Workshop" was held on April 21, 1982 and repeated on April 28. Ten workshops, including gallery talks, studio experiences, and tours of the Extensions Division were offered each time. A total enrollment of two hundred and forty teachers attended either one or both sessions. Participants were invited to become members of an Advisory Council for the Teacher Resource Center and forty-seven teachers representing pre-school through high school classes in the Greater Cleveland area accepted.

The Advisory Council met with Education Department staff in May of 1982 to plan the fall workshop series and again in September to plan for the winter and spring activities. It will meet in May of 1983 to evaluate the program to date. The excellent ideas and enthusiastic support provided by the Advisory Council have been essential elements in building a successful program.

The Teacher Resource Center program offers Workshop Wednesdays held once a month during the academic year, Browsing Wednesdays held once or twice a month, slide packets about the collection for teachers to purchase or to borrow, a rapidly growing reference library on the arts and education, and a monthly Newsletter.

On Workshop Wednesdays four or five sessions, either gallery or gallery/studio experiences or in the Extensions Division, led by Museum instructors are held from 4:30 to 6:00 p.m. Refreshments are on hand at 3:30 p.m. and lively teacher interaction takes place at that time. Attendance since September has ranged from sixty-five to ninety-three.

On Browsing Wednesdays, teachers come to the upper Education offices for activities which may include viewing slide tapes, examining books and slide packets, talking with individual staff members, and enjoying informal gallery talks or studio experiences.

Six slide packets have been developed using booklets about the collection already in print combined with a companion set of twenty slides and placed in a folder. Teachers are able to purchase the packets (\$7.00 or \$8.00) or borrow

them from the Teacher Resource Center Library. Three more slide packets, one based on the exhibition Reflections of Reality in Japanese Art, will be ready in March 1983. The Teacher Resource Center plans to produce two packets a year, gradually covering all areas of the collection as well as introducing elements of art such as line, shape, and color.

The Newsletter will be published six times during the academic year from September 1982 to April 1983. It focuses on various ideas and issues and describes upcoming activities. Teachers are encouraged to submit articles. The Newsletter Committee consists of teachers from the Advisory Council and Museum staff.

The Teacher Resource Center also organized, at their request, three in-service days for a group of high school teachers from East Cleveland specifically in the areas of American art and literature, and imagery in both writing and the visual arts. It is hoped that more programs of this nature will develop.

Response to the new program has been enthusiastic. Teachers come on their own time to find answers to their own special needs. In 1982 the Teacher Resource Center served teachers from thirty-four public school districts, thirteen non-public schools and boards of education, and five local colleges and universities. Every effort will be made to continue building a strong, responsive program.

Respectfully submitted,

A handwritten signature in cursive script that reads "Penelope D. Buchanan". The signature is written in dark ink and is positioned above the printed name and title.

Penelope D. Buchanan  
Consultant

The Curator of Art History and Education

John Moore

Assistant Curator, Department of Art History and Education

Annual Report, 1982 The University Circle Project

The University Circle Project operated smoothly throughout the year. Fifteen classes from Cleveland schools made five consecutive visits each for an hour and a half studio-gallery class for the 1981-82 school year. Beginning in October for the 1982-83 school year we increased the program to include seventeen Cleveland schools, representing twenty-three classes (these are classes numbering approximately thirty-one to thirty-two students and are broken down into smaller classes of fifteen to sixteen each.) This was accomplished by reducing the visits to three consecutive trips. This change in the structuring has received very good response from the Cleveland teachers and the Cleveland Museum of Art staff for it allows 740 students to participate in this unique program.

The project was funded by the Museum with transportation and administration provided by the University Circle Center for Community Programs.

## The Curator of Art History and Education

John Moore

Assistant Curator, Department of Art History and Education

Annual Report, 1982 Black American Cinema II, 1913-1977, Martin Luther King Celebration Project 1982.

The 1982 series grew out of the highly successful, 1981 Black Cinema Series, 1913-1948. Black American Cinema II began with black producer Oscar Micheaux's 1924 film, Body and Soul featuring Paul Robeson. The series ended with Killer of Sheep, 1977, by black filmmaker Charles Burnett a 1980 Guggenheim Fellow.

The 1982 series, shortened to five features and one short drew an attendance of 1,318. An introduction was given for all films. A free pamphlet provided information on the series and served as a calendar for the screening. This give-away was distributed throughout the community by public libraries, schools, art centers, senior citizen agencies and other organizations.

The series is a continued success and our audience looks forward to it being continued.

# The Curator of Art History and Education

Susan M. Kaesgen  
Department of Art History and Education

## Annual Report, 1982 Young People's Classes

### Spring Term

Registration was held on February 12 and 13 for members and non-members respectively. Enrollment totalled 665. There were 103 scholarships awarded.

### Summer Term

Registration was held on June 4 and 5 for members and non-members respectively. Enrollment totalled 1089. There were 192 scholarships awarded.

### Fall Term

Registration was held on September 10 and 11 for members and non-members respectively. Enrollment totalled 801. There were 157 scholarships awarded.

### Registration Fees

### Supply Expenses

\$3105.00	Spring Term	\$1696.12
\$5165.00	Summer Term	\$2414.83
\$3285.00	Fall Term	\$ 765.58

### Classes Related to Special Exhibitions

Spring Term, "Eastern Gate/Western World", ages 10-12 was based on material in the Visions of Landscape: East and West.

Summer Term, "Cityscape," ages 8-10 and "Nooks and Crannies," ages 6-7 were based on material in the Marcel Breuer Exhibition, and "Clay, Culture and Creativity," ages 13-17 was based on The World Ceramics Exhibition.

Fall Term, "Line Find," ages 6-7, "Time Line," ages 9-11, "Expressions in Art," ages 12-15 and "Drawing in the Galleries," ages 13-17 were based on A Century of Modern Drawing Exhibition.

## The Curator of Art History and Education

Susan M. Kaesgen  
Department of Art History and Education

Annual Report, 1982 Young People's Classes

Young People's Classes seem to be growing in a number of ways; a twenty-five percent increase in enrollment for the year has necessitated additional staff and additional sections of classes. Our total enrollment for the year was 2555 with teachers and assistants numbering nearly fifty during the summer when the enrollment exceeded one thousand. With the additional students came added responsibilities; a need to gently and consistently maintain order in the galleries while still delighting students, reinforcing their respect for the collection.

We were able to be successful in part by shifting many classes to afternoon sections so that the two class periods became almost equal in numbers of students. Our seasoned staff whose attrition rate and absences are diminishing, is ably augmented by teachers who have all spent at least one session here teaching as assistants, regardless of their teaching experience before coming to the Museum. We find this sort of introduction to Museum teaching to be acceptable and appreciated by staff members, with a resulting quality of teaching that is one of our outstanding assets, and I believe the main factor in creating our increase in enrollment.

We were successful particularly in increasing our enrollment of older students by about two hundred percent. During the summer we lured them with Clay, Culture and Creativity workshop, we also found that teens particularly responded when we offered drawing classes. Your Fabulous Face, Drawing in the Galleries, and Perspective Period were well attended variations on that theme. Teaching for this age especially needs to be as close to inspired as possible, and I think our staff qualifies.

Particularly innovative and imaginative, Andrea Harchar is representative of our staff. A certified art teacher with public school experience and a three year veteran of our program, she designed a new curriculum for a class called Image Workshop for Parent and Child (ages 9-11). Beginning with one small section and now overflowing both morning and afternoon sections, Image Workshop is fast becoming as much of a traditional feature as Mini-Masters. Both parents and children are able to stretch their vision of the collection by using rudimentary photography techniques such as constructing pinhole cameras and photo printing.

Again, in response to the additional numbers of staff and students, we have consistently worked to create an orderly atmosphere in the studio and supply room. The success of this effort is appreciated by everyone actually, and tends to be self perpetuating. We consolidated supplies in the locked cupboards in Studio B so that re-ordering would be simpler, began keeping an inventory of supplies and made a clean sweep of the storage cupboards. Supply expenses remain far below the fees paid at registration, but much of the paper we use is from a large donation from ten years ago.

Particular credit must be given to Mary Wirtz, Chips Cipollo and Fred Vollman, none of whom so much as flinch in the face of our vast numbers of students, teachers and parents to whom they are invariably professional, caring and supportive. It is clearly a rewarding experience to see so much creativity and excitement generated by the combination of fascinated youngsters, empathetic teachers and the collection of The Cleveland Museum of Art.

### Film Series

The spring film series featured the work of John Ford, John Huston, David Lean, and Carol Reed. Each film represented a distinguished accomplishment by a director able to convey a personal vision while working in an industry that catered to a popular audience.

Carol Reed's talents were displayed in the films Fallen Idol and The Third Man; John Huston was represented by his drama Key Largo starring Humphrey Bogart and Edward G. Robinson; David Lean's Madeleine was based on Glasgow court records and aptly portrayed the unhappy results of unreasonably extreme repression of natural human drives and appetites. The spring series included John Ford's Wagonmaster, a film for which he had written the original story and which he said "came closest to being what I had wanted to achieve." Other offerings by these distinguished directors included Huston's The Asphalt Jungle and Beat the Devil; Carol Reed's Outcast of the Islands; Hobson's Choice by David Lean; and finally John Ford's The Last Hurrah and The Man Who shot Liberty Valance.

The films shown during the summer months of July and August followed a somewhat "lighter" trend in the series of eight distinguished British and French films from the mid-1930s to the mid-1960s. The single, unifying theme was their superior quality. Hitchcock's The Thirty-Nine Steps from 1935 was followed by Bryan Forbes's The Wrong Box; Clive Brook's On Approval; David Lean's Blithe Spirit; the trilogy by Alexander Korda (Marius), Marc Allegret (Fanny), and Marcel Pagnol (Cesar); and the series concluded with Rene Allio's The Shameless Old Lady.

The fall brought with it "A Selection of Masterpieces" by such directors as Sergei Eisenstein, Buster Keaton, Fritz Lang, Jean Vigo, Francois Truffaut, Jean Renoir, and Marcel Carne. In style the films ranged from highly formalized to strongly literary works, each a masterwork in its genre. The series began

film series - 2

with Eisenstein's Ten Days that Shook the World, proceeded to Keaton's Sherlock Jr., M by Fritz Lang, and L'Atalante and Zero for Conduct by Jean Vigo. The closing films were Jules and Jim by Francois Truffaut, The Rules of the Game by Jean Renoir, and Daybreak (Le Jour se Leve) by Marcel Carne.

All of the films presented during the year 1982 were selected for presentation by Edward B. Henning, Curator of Modern Art.

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education  
From: Helen O. Borowitz, Associate Curator  
Subject: Annual Report, 1 January to 31 December 1982

The following report describes in brief our continuing education programs, including courses for adults, art films, women's club groups, and Wednesday Evening Festivals for 1982.

# 1. Courses for Adults

Attendance in adult lecture series dropped back to normal levels after the record high of 1981, which, as was noted last year, was due to the great interest in courses given in conjunction with the exhibition Eight Dynasties of Chinese Painting. In 1982 we offered sixteen courses (in comparison with twenty-one in 1981) for a total of 88 sessions(126 sessions in 1981) yielding a total attendance of 4538 in 1982, a decline from 5291 for 1981. On a session-per-session basis, however, the 1982 attendance figures compare favorably with 1981. Art and the Jewish Tradition, taught by Helen Borowitz, recorded the highest enrollment in a lecture series in 1982. This result was contrary to the general trend noted last year of exhibition-related courses bringing in the largest audiences.

A list of the 1982 courses, number of sessions, total attendance, and instructors follows:

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Introduction to Gothic Art	4	216	K. Solender
Photography: History, Art, and Technique	10	833	S. Webb
Art and the Jewish Tradition	4	744	H. Borowitz
Drawing Fundamentals (repeated)	12	230	J. Moore
The Etruscans	4	275	B. Kathman
Studio Workshop for the Family	2	33	B. Kathman
Cleveland Artists Update	4	67	J. Moore
Symbolism	3	164	M. Carpinisan
Connoisseur's Workshop: How to Collect European Ceramics	1	19	H. Hawley
Pattern: The Rhythm of Art	3	54	J. Hoover
Art through the Ages	12	335	K. Solender
Paper: The Continuous Thread	3	138	S. Webb
Masters of Modern Sculpture	3	174	M. Carpinisan
Survey of the History of Western Art	10	534	J. Schloder
Rome: The Eternal City	5	347	B. Kathman
I Can't Even Draw a Straight Line	5	73	G. Karlovec

HOB - annual report

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Topics in Drawing Connoisseurship	3	112	H. Goldfarb

2. Art Films.

Shown throughout the year, the series of art films entitled In the Dark About Art covered a variety of topics. Scheduled in conjunction with exhibitions were series on ceramics, drawing, and papermaking. Other topics included crafts, women artists, cities in the ancient world, Renaissance architecture, and cities in China. In 1982 the attendance at 108 art films was 5467.

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3. Club Groups.

Programs were designed to meet the interests of various club groups, and also to familiarize them with the special exhibitions and the permanent collection. Three women's clubs with a long-standing association with the department totaled 32 sessions for their members at the Museum. The staff continued their informal gallery talks for the Junior Council Executive Committee.

Attached are the 1982 programs for club groups.

THE COLLEGE CLUB ART APPRECIATION GROUP  
1982

Chairman: Mrs. Kendall Lee Thomas  
23638 Wimbledon Road  
Shaker Heights, OH 44122  
751-8955

Assistant Chairman: Mrs. Vincent Patti  
2444 Kingston Road  
Cleveland Hts., OH 44118  
321-5938

Art Around the World--Series 21

10:30 a.m. Thursdays: Meet promptly in the North Lobby

January 7	R. B. Kitaj	John Moore
February 4	Mirror with a Memory	Sheila Webb
March 4	Visions of Landscape: East and West	Marjorie Williams
April 1	Oriental Ceramics	Marjorie Williams
May 6	May Show	John Moore
June 3	French Furniture Galleries	Mariana Carpinisan
July 8	Marcel Breuer: Furniture and Interior Design	Sheila Webb
August 5	Masterpieces of World Ceramics	Marjorie Williams
October 7	Paper: A Continuous Thread	Sheila Webb
November 4	A Century of Modern Drawing	Katherine Solender
December 2	Durer to Cezanne: Northern European Drawings from the Ashmolean Museum	Mariana Carpinisan

COLLEGE CLUB WEST--Fine Arts Course

in cooperation with the

Department of Art History and Education

The Cleveland Museum of Art

Chairman: Mrs. John D. Hansen  
552 Dwight Drive  
Bay Village, OH 44140  
Telephone: 871-4257

Co-Chairman: Miss Gertrude T. Mahall  
11800 Edgewater Drive #402  
Lakewood, OH 44107  
Telephone: 521-2035

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby.

SPRING 1982

March 2	Mirror with a Memory	Sheila Webb
March 16	Visions of Landscape East and West	Marjorie Williams
April 27	May Show	John Moore
June 22	Marcel Breuer	Sheila Webb

FALL 1982

September 21	Paper: The Continuous Thread	Sheila Webb
October 5	Tapa: Patterns of Paradise	Barbara Kathman
October 26	A Century of Modern Drawing	Katherine Solender
November 16	Master Goldsmiths of the Renaissance, Their Models and Designs	John Schloder
December 7	French Furniture	Barbara Kathman

JUNIOR COUNCIL EXECUTIVE COMMITTEE  
1982

45 Minutes. Instructor will pick up group at 10:45 a.m. at their meeting room.

January 5	James A. Birch, <u>Nineteenth- and Twentieth-Century Bronzes</u>
February 2	John Moore, <u>Contemporary</u>
March 2	Mark Johnson, <u>Medieval Ivories</u>
April 6	Marjorie Williams, <u>Selections from One Thousand Years of Japanese Art</u>
May 4	Sheila Webb, <u>Photography</u>
October 5	Sheila Webb, <u>Paper: The Continuous Thread</u>
November 2	Ann Boger, <u>Paul Travis, Africa 1927-1928</u>
December 7	Mariana Carpinisan, <u>Durer to Cezanne: Northern European Drawings from the Ashmolean Museum</u>

#### 4. Wednesday Evening Festivals.

For the ninth consecutive year the Wednesday Evening Festival, a series of cultural and social events for the public, was offered in July under the supervision of Helen Borowitz with the assistance of Bernice Spink and in cooperation with the Department of Musical Arts. Again the Festivals drew a large and appreciative audience.

The music programs included concerts by the L'Etoile ensemble chamber group; pianist Tsvetan Constantinoﬀ; violinist Joshua Bell, accompanied by Karel Paukert; and Roop Verma on the sitar and K. Paramjyoti on the tabla. Attendance for the concerts ranged from 410 to 543.

The lecture series presented in support of the two ceramic exhibitions on view in July were: The World of Ceramics: Styles and Revivals by Jenifer Neils; French Eighteenth-Century Ceramics by Henry Hawley; The Porcelain Connection: East and West by Marjorie Williams; and Pots and Panegyrics: From Keats's Grecian Urn to James's Golden Bowl by Helen Borowitz. The lecture audiences ranged from 93 to 135, a slight increase over the previous year. Studio workshops on Bauhaus Studies, The World of Ceramics, African Sculpture, and The Cubist's View were offered at the same time.

The art films drew large audiences and were shown twice, at 5:30 and 7:00 p.m. The three films on ceramics, Pots Before Words, Pots with Pictures, and Pots in Perfect Form were followed by Rembrandt: The Self-Portraits. Attendance ranged from 179 to 227. The feature film programs in the auditorium were part of a series of distinguished British and French films from the mid-1930s to the mid-1960s and included The Thirty-Nine Steps, The Wrong Box, On Approval, and Blithe Spirit. Attendance at the films was higher than last year, ranging from 456 to 690.

In 1981, 1103 dinners were served. Attendance at other events was as follows: lectures 411; recitals 1661; workshops 146; art films 1507; and feature films 1966. In 1982, 1325 box suppers were served. Attendance at

## Festivals - 2

other events was as follows: lectures 468; recitals 1947; workshops 150; art films 793; and feature films 2377. Except for a decrease in attendance at the art films (which had stiff competition from the previous year's Picasso films), attendance at festival events increased slightly across the board.

<u>Festival Events</u>	<u>July 7</u>	<u>July 14</u>	<u>July 21</u>	<u>July 28</u>
Feature Film	690	676	456	555
Art Film	233	233	206	265
Art Lecture	108	132	135	93
Music	410	511	543	483
Studio Workshop	32	48	36	34
Box Suppers	288	300	398	339

The Curator of Art History and Education

John Moore

Assistant Curator, Department of Art History and Education

Annual Report, 1982 Black American Cinema II, 1913-1977, Martin Luther King  
Celebration Project 1982.

The 1982 series grew out of the highly successful, 1981 Black Cinema Series, 1913-1948. Black American Cinema II began with black producer Oscar Micheaux's 1924 film, Body and Soul featuring Paul Robeson. The series ended with Killer of Sheep, 1977, by black filmmaker Charles Burnett a 1980 Guggenheim Fellow.

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The series is a continued success and our audience looks forward to it being continued.

Afro-American Tradition in Decorative Arts Phase II

April 1980 - 1982

This exhibition of seventy-two photographs of objects along with eight art objects is a result of the larger exhibition of the same title.

Afro-American Phase II went on tour in April 1980 and has traveled to

three museums: <sup>Charleston</sup>Charles ~~Museum~~, Charles <sup>Ton</sup>~~, South~~ Carolina--April 1980;

McKissick Museum, University of South Carolina--September 1980; The

Newark Museum in Newark, New Jersey--January-March 1981. It will be

seen at The Mint Museum of History in Charlotte, North Carolina in

1982.

Other new educational activities, prompted by and made possible by the existence of the new Breuer building, have been of particular interest to educators in other art museums. Chief among these is the audio-visual programme. Simpler and less expensive than many elaborate audio-visual programmes embarked on by other institutions, the brief slide-tapes have the virtue of their simplicity. They are made by staff instructors, who write and narrate their own scripts, each bringing his own competence, enthusiasm, and style to his slide-tapes. Their range is consequently wide, from straight art-historical narratives heavy with history and scholarship to gay, witty, or emotional subjective approaches. All have one thing in common: an emphasis on objects in the museum galleries. Like gallery talks, members' courses, school visits, and university classes, these slide-tapes emphasize the primary purpose of coming into the museum building: to see and respond to works of art. The slide-tapes are not planned as self-contained entertainments, but as provocative suggestions to the visitor about the many ways he can approach and discover for himself what happens inside the objects in the museum.

Extract from article by  
Adele Silver in Museum Magazine.

If you wish to give your:

Name \_\_\_\_\_

Date: \_\_\_\_\_

Title \_\_\_\_\_

Name of Presentation: \_\_\_\_\_

Affiliation \_\_\_\_\_

\_\_\_\_\_

We are interested in your response to our audio-visual program. Your response will help us assess the work we have done and determine our further work. These questions reflect our areas of major concern. If you wish to make comments or to expand on a question, please feel free to do so. Thank you for your cooperation.

1. Please indicate your reaction to the following:

	Excellent	Good	Average	Fair	Poor
Music					
Technical Quality: Voice/Narration					
Photography					
Length					
Organization of Material					
Information/Content					
Choice of Music and/or Narration					

If your response was either "fair" or "poor" to any of the above categories, please specify what you consider to be the deficiency.

2. This presentation seems most suitable for: (Check appropriate box)

Grades 1-3 ☐

Grades 4-6 ☐

Junior High ☐

Senior High ☐

College ☐

Adults ☐

All of above ☐

Name of Presentation \_\_\_\_\_

Date \_\_\_\_\_

-2.

3. What would you do to improve the presentation?
4. Are there any subjects that you would like to see made into an Audio-Visual presentation?
5. Do you feel this presentation would be effective in preparing for a visit to the Art Museum?